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The Spectator
HAMILTON COLLEGE

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Winter Carnival Weekend Rated Smash Success

Despite the worst weather that the Hill has seen this year, the "stupendous, colossal, spectacular Winter Carnival of 1948" has now become history.

Quick on the heels of victory over Rochester in the pool, the non-skaters put on a fine display of what should not happen on ice. One spectator was heard to remark that she thought the term "non-skaters" meant that the participants would not wear skates. During the figure skating that followed, the DKE's with the help of Marilyn Hughes of Syracuse University captured the honors when she was chosen Carnival Queen. The square dance in Commons proved to be one of the high points in the busy weekend with a large crowd joining in the fun.

"The Barn" opened its bar Friday evening beginning with appropriate ceremonies by Brothers Banantine and Sontheimer. Resplendent in beer, Yuletide colors, and gay nineties barkeeps, Miller, Smith and Landholt, was soon crowded to capacity. Also on Friday evening the Lambda Chi's entertained the early arrivals with a variety show featuring Brothers Graydon Staring, Jack Riffle, John Brown, Phillips Brooks, Robert Gross and Jack Oram. The Alpha Chis held forth for dates and guests with the Fancher House as their headquarters.

The basketball game with the innovation of a girls' team was enjoyed by a capacity crowd on Saturday afternoon. Almost the entire college travelled afterwards to the Sig House to attend the scheduled beer party and jazz quintet. Many of the houses held

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Charlatans' Production of "Saint Joan" Reaches Last Phases of Rehearsal

Miss Margot Starr Will Play Title Role

Playing the title role in the Charlatans' forthcoming production of **Saint Joan** will be a Bennington College senior, Margot Starr. She is playing the part while carrying out Bennington's plan for its students to work away from college three months of the academic year in jobs related to the subjects in which they are majoring. Margot, who is an English and a Drama major, finds participating in **Saint Joan,** coupled with working in the library here, a "natural".

Margot is no stranger to college campuses in general, nor to the Hamilton campus in particular. She has lived at Williams, Colgate, St. John's, in Annapolis, and at Chapel Hill, North Carolina, while her father, who is now head of the English department of Rollins College, in Florida, was teaching at those places. Her first "tour of duty" at Hamilton came last summer when Professor Starr was a visiting instructor of English Literature.

Although she considers **Saint Joan** a difficult task, Margot comes to the Charlatans with a good background in dramatics which should help her over the bumps. She first became interested in the drama in high school, where she played several roles in plays and operettas—"the usual high school repetoire." In college, at Rollins for a year and then at Bennington, she continued in student produc-

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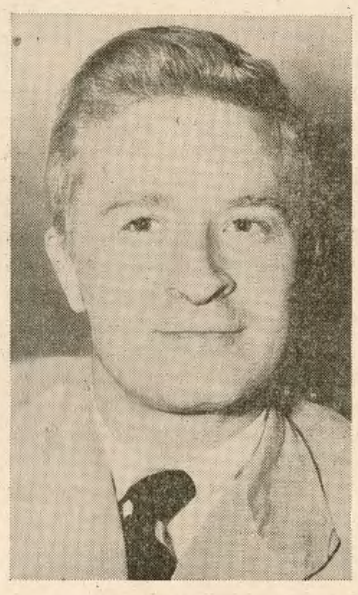

Mr. Bowie Directs Large Cast of Play

The Charlatans will present George Bernard Shaw's **Saint Joan** in the Clinton High School Auditorium on the evenings of March 24 and 25. Rehearsals which have been held since last October are now in their final month of four-times-weekly grinding under the direction of Mr. Theodore Bowie. **Saint Joan** is the largest and most ambitious production yet attempted by the Charlatans; it has seven scenes, some of which last through four acts, taking a total time of three hours. The cast includes twenty-four characters with speaking parts, of whom all but two are men; there are many supporting players.

The leading character, Joan, will be played by Margot Starr, a senior from Bennington College who has had considerable experience in dramatics. She is enabled to participate in the Charlatan production by the Bennington plan which allows students to leave the campus temporarily to do work related to their programs. Recently she served as stage manager for Leo Carroll's production of **Angel Street** in her home town, Winter Park, Florida. Miss Starr is no stranger to the Hill, having spent the summer of 1947 here while her father, Nathan C. Starr, visiting professor from Rollins College, taught a course in English Literature. At present, she is rehearsing often with the Charlatans, and also working in the library. Mr. Bowie reports that she is well suited to the part of Joan in ability and appearance, and gives every indication of doing a superb job. Miss Starr is much nearer the age of the original Joan than most actresses who take the part, including Katherine Cornell (Joan perished at the stake before she reached the age of twenty).

The Charlatans have solved the difficulties involved in presenting seven different settings by simplifying the designs. The major piece of the settings will be a tapestry, 16 by 36 feet, designed by Galbraith Crump, '51, to be executed by Mr. Palmer's class in creative art. The tapestry, actually a painting which simulates tapestry, portrays various events in Joan's life, and will serve as a background in every scene. The scenes will be differentiated by rearrangement of screens and curtains.

Mr. Shute will compose, as has been customary in recent Charlatan productions, special incidential music to be played by student musicians.

The other female part will be played by Mrs. Robert Reeves. The following men are listed in the cast: Peter Ostroff, Don Roscher, Dwight Car-

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Man of the Week

A native New Yorker, Nathan Alfred Turkheimer completed his secondary school education at DeWitt Clinton High School in 1938 and went thence to New York Agricultural College, from which he graduated in June of 1940. After working in New York for the next two years he entered the Army in October 1942, and spent the greater part of the following three years in Italy as a member of the Tenth Mountain Division. During this time he was the recipient of the Purple Heart, the Bronze Star, and the Silver Star. He was discharged in December of 1945 and in the following June began his study here on the Hill. After his arrival here Nate joined Psi Upsilon and became a member of the staff of **Hamiltonews,** the editorship of which he took over last February. Last spring he was elected to Pi Delta Epsilon, the honorary journalistic fraternity; and in this his senior year he is the Governor of Pentagon, in his second term as a member of the Student Council, and a member of the **Continental** staff, the Publications Board, and A. V. C.

When questioned concerning his

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Choir Concert To Be At Wells Saturday Night

Traveling to Aurora tomorrow, the Hamilton College Choir will present a joint concert with the Wells College Chorus. The event is the second half of this season's Wells-Hamilton appearances; the first was the well-attended concert and dance held in Soper Commons last December 12.

The program will feature two joint numbers, "Hear Me, O Lord" by Purcell, and "Free Song", a modern setting by William Schuman for verses of Walt Whitman. It will be the first American performance for the Purcell selection, a seventeenth century work recently discovered and edited by Prof. Melvin Le Mon, director of the Wells Chorus. The "Free Song", part of which was performed at the December concert, will be heard in its entirety, with Merwin Geffen as baritone soloist.

For its portion of the program, the Hamilton choir will repeat much of the December program for the new audience. These numbers are: "Adoramus Te" by Mozart, "The Coming of the Trees" by Tweedy, "Cantate Domino" by Hosler, and "My Spirit Be Joyful" by J. S. Bach. In the latter number, the choir will be accompanied by Byron Calvin Tillotson, '45, who will renew, for the occasion, his piano performance which aided the choir last year.

Merwin Geffen will be featured as soloist in two other popular selections —"The Turtle dove" by Vaughn-Williams, and Grieg's "Landsighting".

Tomorrow's performance is part of the Wells College Concert Series and many Hamilton alumni from the area are expected to attend. Choir members will be entertained at a supper early in the evening, and a dance will follow the concert. This concert is the first of the second term on the choir's full concert schedule. The next appearance will be in Rome on March 19.

Margot Starr As She Will Appear March 24th and 25th.

*League of Nations Member to Speak

On Wednesday evening, March 3, Dr. Egon Ranshofen-Wertheimer will lecture in the Chapel on "Working for International Organizations." Having served as an active member of the League of Nations Secretariat from 1930 to 1940, Dr. Renshofen-Wertheimer is well qualified to speak on his subject. He was Visiting Professor of International Affairs at the American University from 1941 to 1946. Austrian-born, he was also consultant on international organizations to our Department of State, and since June, 1946, he has been Chief of the Overseas Offices Division in the U.

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Buddy Rich Plays for Carnival Dance Saturday Night.

The Spectator
HAMILTON COLLEGE

A newspaper published by students to serve the undergraduate body of Hamilton College, Clinton, New York.

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Change of Policy?

Although many of you may be anticipating a radical change in newspaper policy with the advent of a change in staff, suffice it to say that there will be little immediate change other than that you see in the masthead.

During the next few months the main emphasis is to be on the publishing of a paper that will please you as readers and that will rank with the best of college newspapers. Incidental to the latter, we hope soon to have a table reserved in the library where various college publications will be on hand for your perusal.

Needless to say, we can't hope to know what you as readers want in your college weekly unless we hear from you. Our object, of course, will be to lay out a well-rounded paper, parts of which may not be of special interest to some, but most of which will be of interest to all. There will be forthcoming suggestions of a sort that are carry-overs from high school and prep school experience — conditions such as these exist in few instances now — but the *Spectator* has no intention of copying a high school format nor does it intend in any way to be "typical", if "typical" means a retrogression from the standards that members of the retiring staff have endeavored to maintain.

Continued progress and improvement can't be made unless we have suggestions and hear criticism directly from you, our readers. Past tendency has been to discuss the good and bad points of the *Spectator* in houses and dorms, but too few of the ideas that have come out of these so-called "bull sessions" have ever moved from without the walls within which they originated. Obviously, many of you have neither time nor desire to write for the *Spectator*, and all that we ask is that you give *us* your suggestions. Anyone who wants to write or engage in some phase of newspaper work need only contact one of the editors. Remember, it is your paper, and it is going to serve you as a good *college* newspaper should.

EX TEMPORE

Despite the dissent among recording powers that be, discs continue to appear, some new releases, and others old re-issues. There is still a run on vocal music, and some of the discs that have caught my attention and seem worthy of note include the following:

Licia Albanese: *Ave Maria* and *Canzone Del Salce* from Verdi's *Otello.*

Rose Bampton: NBC Symphony under Toscanini, *Thou Monstrous Fiend* from Beethoven's *Fidelio,* a brilliant job all around.

Zinka Milanov: *Ritorna Vincitor* (Aida) and *D'Amor Sull' Ali Rosee* (Trovatore) by Verdi. Milanov has a large beautiful voice, but she seems to have trouble keeping it from spreading out. She does more successfully in the Trovatore aria here, and the music is impressive.

An interesting comparison is about to present itself for our examination; Toscanini has just recorded the Schubert C Major Symphony, which follows by some months the recent Walter interpretation. Walter, to my mind, is the foremost conductor of Beethoven, and his Schubert too is entirely sympathetic. Whether Toscanini's electric touch, quick tempi, and impeccable line will make more of this work than Walter's beautifully executed sentiment and drama, is a question the answer to which, I suspect, is in Faith.

Prokofieff's Classical Sympathy receives new treatment under the Baton of Eugene Ormandy. Previous recordings of this work have been mediocre, (Koussevitsky and Mitropoulos) but this one seems perfectlly acceptable from both waxing and musical standpoints. (Columbia MX-287)

If you're in the market for some English Deccas, try Charles Muench's performance with the Paris Conservatory Orchestra of the Franck symphony. The reproduction is super-excellent, and the performance is certainly one of the two best on records. S. K. F.

Her Life Story

PART ONE

I am I am I am Gliselda B. Onderdonk. I was trapped in maternity ward, that is to say, I was being born a being, years ago (in point of time but thirty-four), and have gone on being and will be being into eternity, if entity and hour-glass (not withstanding hour-glass-figure's being and horrification of looking-glass being, for I am not handsome) permit. But being is joy, (joy of living), and living is joy, (joy of being.) Therefore, living being is all joy—that is if entity permit.

My father was (he really was being) Onderdonk B. Onderdonk, lately deceased patron of arts. He was wicked and dissolute man, but I loved my father, for he was living being, with joy for living, but none for being. Thus, he no longer is (not withstanding the hereafter, but what is hereafter being, after all?) My mother was timid lady. She reared me and sister-beings in atmosphere of harmony and affection. She saved human heads which she kept bottled in fine Venetian glass urns on sideboard or in breakfront. (Oh that Adam damn damn breakfront.) And oh, those drawers full of hands!!! How I loathed them. How I dreamt of them! How I envied her—until I started my own collection at the age of six. That was the year I met Billy on the beach at Newport. Ah, Billy, that dear sweet kid!—that lisp-lip-sticked kid!!! He had such rugged, hearty, heatlhy hands. I keep them now in cloisonne enameled vase on dresser-top.) Poor Billy—poor stor-ied, handless, heartless, helpless Billy. (But I do digress, do I.)

Youth for me was pain—all pain —and prospect of entity (let alone eternity) weighed on childhood conscience. That is to say, love of self-indulgence in moroseness early came, and with it undesrtanding, or I thought it so. But Fate had willed, and who but fools do question Fate? No man for Babbitt needs to recapitulate (FOR BABBITT KNOWS BUT DOESN'T TELL.)!! When I was eight years of the age, realization made me to know that I was right. Others' wrongness startled, shocked, saddened—preyed on conscience (conscience-strickening conscience) but I was right and being right next to pure being is best of all beings (notwithstanding living human-liv-ing-beings.)

Father took me and sister-beings (we called each other sister) to France when I was ten. He was living trapped in sin, for he had strangled Mother with tapestry bell cord (at eleven fifty-five of the clock one night.) Now he was free being, for he had strangled conscience, too. All this when I was nine. One day (after gently placing alabaster jar containing Mother's head (he gave me the hands for dressing-table top—OH THOSE DRAWER-INTERRED HANDS!) on chiffonier, he raised tousled graying (being grayer all the time—and time's another thing) head, threw twelve morocco volumes of Longfellow into fire, and shouted in stentorian tones, that is to say, (but not for Babbitt) very loud, **"I will crucify the old man in me!!** Come you——(for so he tenderly called his Gliselda) we will be going to France," that is to say,"Nous serons allant en France," for the Onderdonks are polylingual beings.

For Father, nothing was **not themis** (that is to say, but scarcely for Babbitt, tabu.) He became violently partisan and was one of most radical members of Dada movement. Here was my first big chance. Since age of three and half I had been seized by single burning passion (even Lydia Pinkham's was to no avail.) I yearned to write. Now, at age of eleven I was given opportunity to contribute to Dadaistic Review, **La Chose.** My first great work, **Ethnologico-Technologico-Onnithological Aspect**

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Jazz Notes

by W. A. Robbins

All those of you who remember the good ol' days, or Before-Be-Bop, please raise their right hands. (The rest of you may leave the room.)

I mean the days of old when jazz was jazz, and swing was swing, and never the twain, etc. Why was it so different back then, only a few short years (short, short) ago? What's happened to cause such a situation? It used to be that musicians could get together on records, at concerts and sessions, and if they were from different jazz 'schools', why, they still played well together — and with equally valuable results to each school.

There was the time that Hampton got Sullivan, Zutty, Edmund Hall, Benny Carter, and the Hawk together and they **made the pushing,** driving **Dinah** for Victor. Perhaps Zutty would have been more at home with the Chicagoans, and perhaps Sullivan didn't belong in the rhythm section either. But the fact remains that they PLAYED together and produced fine music. They didn't sit back on their fat haunches and yell epithets, 'Moldy Fig!' and 'Bopist-' at each other.

It's the proverbial pretty pass, all right. And personally, if you'll let me get a word in edgewise, I think the critics are much to blame. (Pardon me while I duck the cries of traitor.) Any critical judgement that can not remain constant for even five or six years must certainly become suspect. Yet that's just the case. I'd hate to name names — the SPECTATOR'S law suit fund is low this year — but certain editors of a slick-paged music magazine would blush a sickly Fig color if their critical appraisals of even so recent a vintage as 1943-44 were held up to public re-inspection.

Don't get me wrong. Bopism has much to offer jazz, and already **has** added much of an enrichment to the slowly struggling evolutionary path of jazz. But critics and bopists alike must learn a few things. It is **not** wonderful and out of this world merely because it's tricky and borrows liberally from the harmonies of Stravinsky, Delius, Debussy, etc. With constancy of drive, there are no climaxes, no subleteties of shading and contrast that mark works of art, and only recently has bop shown any signs of calming down a bit from the frantic.

One of the greatest — and very often the most exciting — attributes of jazz has always been the ensemble improvisation of a small band. Riffing or the playing of intricate phrases can never, in my humble opinion, take its place.

And yet, one of the prime features of the so-called "new music" of jazz has been mere unison work in the ensemble playing. Bop adherents seem to be mightily inconsistent in their reasoning here. They often offer as their greatest criticism of the old (sic) music its continual use of simple, basic harmonies, but even the simplest harmonies of the three-horn ensemble are a step and a half above the unison playing of bop ensemble style.

With the advent of bop, it's become individualistic time again. Bop has evolved until at the present time it's ninety-nine and forty-four one hundredths solo. Just because Gillespie, Parker, and the rest prefer the soloistic show offerings, are we to discard all the greatness of the ensemble as it has developed throughout jazz history?

The history of music, classic as well as jazz, reveals that the periods of greatest achievement were those in which counterpoint existed as an integral part of the music. You serious-music students stop me if I'm wrong, but isn't it true that between the peaks of Palestrina, Bach, and Beethoven there are comparitively uninspired periods in which the solo style predominated? We are definitely in such a position in the realm of jazz today.

This perhaps might be taken as one of the values of the bop, however. The history of music also reveals that the "solo periods" were often the basis out of which sprang great polyphonic efforts.

The solo fad has not been restricted to bop alone. It has great men in it—Teagarden, Bigard, and especially Louis—but it never clicks as an ensemble unit. Continually, it's become a case of dog-eat-dog, musician-cut-musician. Or, you take a solo and then I'll take one. As soon as Louis threw away the lowly cornet and hurried to the music for a shiny new trumpet, jazz lost one heck of a lot. Armstrong exists today as a great soloist, not as a great trumpet player who can integrate individual elements of the ensemble into a magnificient whole.

Another thing. Is melody supposed to have taken its place beside the shaving mug? Talk about melody to a be-bopper and he becomes as embarrassed as a nude at Winter Carnival. They seem to have actually a fear of melody, preferring to strive for the complex, and forgetting that one of the basic requirements of any great or near-great art is relative simplicity.

In this same vein, bopists scorn the blues. It's like cutting off your left foot because it's too near the lowly ground. To develop in music, as in most other things, you do not cast aside **all** that has gone before in a fruitless search for the promised land of originality. If you say that all that is old is, per se, obviously bad, you must have a strange twist of mind.

The music of a Beethoven or of an Armstrong that was created a "few" years ago (relatively), has not lost its original validity. If critical standards of the jazzophiles can not stand even the test of a few years passing, they will be forced to admit there's something mighty wrong. Nobody gains anything by critical blindness. There occurs a rather natural reactionary reaction that forces both groups further apart. The simplest way for bopists and bop-inclined critics to provide old-line jazz with martyr form is to condemn it in entirety.

Where lies the salvation of the music, jazz? I don't think I know and I won't pretend to. At present there exists too great a gulf—deepened by critical strife and filled with the water of invective—between the two forms of music. But it does seem likely that if the critics of jazz can not reconcile their opinions, jazz might as well give up the well-known apparition. Throughout its young years of stumbling growth, jazz has often been dealt low punches by its fumbling critics. The supposed renaissance of le jazz hot in the last few years is in reality a very frail thing. It has much of the bearing of a fad, something to be treasured (God knows why) like Wilkie buttons and never to be considered seriously.

And one final word, if you have come this far. The bop ideal, if there is one, has come to consist of a steady pitch. "Frantic" is still too often the word for the intricacies of the Gillespie school. I want to hear the simpleness of jazz again; I want to hear **one** quarter note amidst the constant dozens of 32nd notes.

Go ahead and prove me wrong. I am asking for it. If you do, I promise to scale my Armstrongs off the Hill in the direction of Clinton and start searching frantically for any and all Dizzys and Birds in the vicinity.

Trend Toward Classical Music Neglects the Organ

In this day, when large numbers of people are classical music conscious, and many a radio on college hill, where dwells a representative cross-section of youthful opinion and taste in the arts, throbs to the vibrato of opera on Saturday afternoons and thrills to the pulsations of symphony orchestras on Saturday evenings and Sunday afternoons, and in this day, when one out of every eight students owns a collection of classical phonograph records, and just about that number pay for the privilege of drawing classical music records from the college music library, people are surprisingly unconscious of the ancient and honorable realm of organ music. The pipe organ is an instrument much neglected by avowed music lovers. When one considers the rich and profound literature of Bach and his contemporaries alone, it is unfortunate that so many people completely ignore so much music of rewarding, uplifting, and entertaining power.

There is, of course, the mistaken idea that all organ music has a sameness about it — that the art of organ playing is completely stylized, dull, dispassionate, and lacking in interest and excitement. This is scarcely the case. The modern organ, when played by a competent artist, runs the gamut of musical color and personal emotion. Any listener should obtain a thrill from an organ recital by an expert, which demonstrates beauty, vigor, contrast, precision, spiritual power and an inspiration derived from the artist's interpretive skill. Every moment of listening reveals greater wonders of tone combination, and skillfully wrought, artistically executed harmonic patterns. There are numerous Victor recordings by E. Power Biggs, who is regarded as America's foremost living organist, which illustrates this point very well and would be worthwhile additions to anyone's record collection.

We at Hamilton have no excuse for not being more — in fact, completely organ conscious, for we have on our faculty one of the most accomplished young organists in the American musical scene today. John Low Baldwin, Jr., Assistant Professor of Music at the college and Organist and Choir Master at Grace Church, Utica, is a former pupil of Dr. Norman Coke-Jephcott, one of country's leading organists, presently at the Cathedral of St. John the Divine in New York. Mr. Baldwin was assistant organist at the Cathedral for several years before the war. During the 1946-47 season he gave several recitals at Grace Church, which possesses one of the finest and largest church organs in the East. The programs were wide in variety, ranging from Bach and Rameau, through Franck and the other Nineteenth Century masters, up to composers of the present day. They were a delight to the

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BOOKS

"That Winter"

By Merle Miller

Reviewed by

Martin Murphy

Remembrance of Readjustments

It doesn't seem possible but it has been two years since the winter of '45 and '46. Looking back on those days when readjustments from service existence to civilian life were being effected by a lot of us, it seems absurd that we should have taken ourselves and our futures quite so seriously as we did. We were in a big hurry to get out and get going. We never thought we might get stalled along the way, later on. The positivism of the war years was not so easily translated into the era of peace that followed. Too much liquor, too many girls, too many dreams much too soon, caught up with us when peace came along.

Merle Miller has translated the story of three young veterans into book form in "That Winter," a newly published novel now included in the Library's rental collection. That winter is of course those bleak months that followed the end of the war in the summer of 1945. The three ex-servicemen may not be your idea of the typical veteran strain but they do serve as excellent illustrations in their way, of how four or five years of war can effect a man. One of the three veterans is Ted, a rich man's son, whose life amounted to something during the years 1940-45 and whose solution to the readjustment problem was suicide. Paul, another of the three, is a Jew who sought dissolution of the eternal problem of discrimination by changing his name and by falling in love with a beautiful, young Aryan whose only right to the classification of "Christian" was by accident of her birth. The third of the group is a kind of John O'Hara-Bill Mauldin variety of character who relates the story of "That Winter." It is Mark's tale that forms the nucleus of these remembered readjustments.

You'll find quite a bit more than just veterans' problems in "That Winter", though. There is an excellent description of the life of a staff writer on one of the nation's big newsmagazines (Merle Miller worked at Time, Inc. for 8 weeks, a few years ago) and some interesting sallies at these glittering and heartbreaking

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Meet the Faculty

Although many of Hamilton's facuty are foreign-born, Frank R. Olson, latest addition to the Department of Mathematics, is the only member born in Sweden. Shortly after his birth in Vddevalle, Mr. Olson and his parents moved to Jamestown, New York.

A track man in high school—dashes and the high jump— Mr. Olson graduated from Jamestown High School in 1940 and entered Alfred the following autumn. After a year, he changed his major from chemistry to mathematics—had become tired of waiting for salt to precipitate. After three years at Alfred, Mr. Olson went to St. Lawrence in the V-12 program and then to midshipman's school. After receiving his commission, he underwent training with General Motors in Cleveland and at Cornell. He taught refrigeration to fellow officers for a short period at North Carolina State College before going out to the Pacific. Lt. (j. g.) Olson returned to the United States for discharge in April, 1946.

Mr. Olson attended summer school at N. Y. U. and then returned for his degree to Alfred, where he is holder of that school's record in the obstacle course. An expert in refrigeration, Mr. Olson seems to be the ideal choice for chairman of a committee to provide the Sage rink with artificial ice.

Russell Sage Hockey Rink Built in '21; One of Finest College Rinks in Country

Early in the 1920's the Trustees of Hamilton College came to the surprising conclusion that the future of hockey here was of greater import than that of the frogs that inhabited the pond that then occupied the site of today's Sage Hockey rink. Accordingly, in June of 1920, fifteen thousand dollars was appropriated for the improvement of the site, for temporary construction of flooding equipment, and for a shelter for the shivering players. The decision to build only temporary installations for the time being was made because of the high price of building supplies and labor, an interesting historical reflection of the present. However, the foundation of the building which would ultimately arise on the location was included in the plans. The rink was to be built in installments.

Bagg and Newkirk of Utica received the commission to undertake construction, and by December of the same year, the rink, though still open, was serviceable. In May good news in the form of falling prices encouraged the Trustees to continue, and an additional sum of $124,000 was voted to compleete the rink, one of the finest college rinks in the country.

Perhaps the hockey season of 19-19-1920 had figured in the program, because in that year Hamilton's team had made somewhat of a name for itself by emerging undefeated from a nine-game schedule which included such teams as Cornell, Colgate, Nichols Hockey Club of Buffalo, the University of Buffalo, Amherst, Williams and Union.

On October 4th, 1921, the readers of **Hamilton Life** beheld the cheery news that the steel structure of the building had been completed, the masonry work had been started, and the track around the ice pit was being filled with cinders so that the track team could get the jump on its rivals in training for the spring track season, a bit of surprising news to those of the students who could see only fifty feet northwest of Carnegie.

The first game to be played in the Sage Building took place on Friday, February 13, 1922, against an Amherst team that had lost to Dartmouth by only 2-0 the previous Saturday. But **Hamilton Life** had to give no excuses for the outcome. Hamilton's boys won, 2-1.

Interestingly enough, **Life** fails to tell the connection of the name Sage with the building. The story is bigger however, than just the Hockey Rink. When Mrs. Russell Sage left part of her fortune to several colleges, Hamilton, Union, Williams, R.P.I., to name a few, Hamilton's share approximated $900,000. Although most of this sum went into the college endowment, part helped to build our hockey building.

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Mr. Rudd Crowns Queen

College Glee Club Plans Hill Concert

Meeting for the first time this semester February 11, the Glee Club renewed its regular rehearsal schedule. It was announced that the object of the club's present efforts is a home concert in April. Although details are not yet available, it is hoped that such a concert will be advantageous in establishing the reputation of the newly formed organization. Mr. John Baldwin, director of the group, has introduced several new numbers, among them an arrangement, recently popularized by the Yale Glee Club, of the Negro spiritual, "Animals a'Comin' ". Membership in the club is informal; "all men who enjoy singing are urged to attend the Wednesday evening rehearsals, which will be held in the Hall of Commons regularly throughout the term..

A. F. S. C. Secretary To Speak Thursday; Nobel Prize Winner

The American Friends Service Committee's James E. Bristol—winner of the Nobel Peace Prize last year — will visit the campus next Thursday. He will discuss with students such issues of national concern as conscription, disarmament, and race relations. Mr. Bristol will also acquaint those interested with the summer projects which the Service Committee offers to college youth. These include both week-end and summer work camps, and projects in Mexico.

Mr. Bristol, now a field secretary for college work in the Middle Atlantic area under the program of the A. F. S. C., was until recently Executive Secretary of the Philadelphia Fellowship of Reconciliation and an active worker against peace-time conscription.

A lecture by Mr. Bristol will be given Thursday evening at 9:30 in Emerson Hall after a day of individual conferences in Root Hall.

'48 Carnival Queen Winner at Syracuse

Queen of the Winter Carnival of '48, twenty-one year old Marilyn Hughes has twice before won beauty honors—both times at Syracuse University where she is now in her senior year. As a freshman she won the title of "typical freshman"; last fall she was elected Football Queen of 1947.

Miss Hughes attended Nottingham High School in Syracuse, but her home now is in Larchmont, New York. A speech major at Syracuse, she is a member of Alpha Phi Sorority. Her post-graduate plans include work in advertising.

Debaters to Meet Eastern Colleges

Four representatives of Hamilton's debate team are making an extensive tour of the colleges in the Philadelphia area this weekend. Talking on the national topic, "Should a World Federation be Established," Dale Williams and Leo Rayhill in arguing the affirmative side are up against Princeton, Bryn Mawr, and Temple.

With matches scheduled for Thursday, Friday, and Saturday evenings, William Higgins and Walter Hertz will oppose Rutgers, Haverford, and Temple. Temple is regarded as "top notch" competition, having carried off high honors at the recent twenty-nine college tournament in Vermont. The Williams-Rayhill duo has seen plenty of action around Utica and vicinity, but this will be their first major test of the season.

Hamilton's negative team on this campaign, Higgins-Hertz, have not previously argued together, but Higgins was at Vermont and Hertz is reported to be in top form for his initial appearance of the year.

CURRENT AFFAIRS QUIZ
Compiled by
The International Relations Club

1. On Friday, February 13, ERP received the approval of_____
   a. ThePresiadent
   b. The Senate Foreign Relations Committee
   c. France
   d. Governor Dewey
2. This week the Security Council is faced with the problem of giving aid in the form of an international military force to _____
   a. India
   b. Bizonia
   c. China
   e. Palestine
3. A dangerous wave of anti-American rioting and sabotage took place last week in _____
   a. Palestine
   b. India
   c. Korea
   d. Panama
4. In London this week British, French and American representatives will meet to discuss_____
   a. Aid to India
   b. The "war of documents" between the West and Russia
   c. Creation of Trizonia to replace Bizonia
   d. The ERP
5. After almost two years, the border between _____ has been recently reopened.
   a. Germany and Poland
   b. Northern Ireland and Eire
   c. Switzerland and Italy
   d. Spain and France

Answers to the questions will be found on Page 6.

Dr. Cameron to Speak

Dr. G. Harvey Cameron, head of the Physics Department, will give an illustrated lecture on "The Anatomy of Music", Monday evening at 8:15 in the chemistry auditorium.

The lecture, open to the public, is another in the series of informal and informative addresses sponsored by Squires Club in the interest of increasing student-faculty relationships.

Dr. Cameron will treat his subject from a scientific viewpoint and plans to illustrate several of the physical proerties of music with laboratory apparatus.

Unorthodox Talents of Students To Be New "Spectator" Column

It has become the fashion for some of the more mundane members of the Hamilton community to remark smugly and often that, after all, the majority of Hamilton undergraduates are cast from markedly similar molds. There are the exceptions (they say), but you can practically "tell a Hamilton man a mile away."

Thanks to George Tillman, however, some of the interesting aspects of Hamilton student life have come to light. In his worthy search for publicity material to inform the 'outside' world more fully of Hamilton and its undergraduate body, Mr. Tillman has uncovered some interesting talents among present Hamiltonians.

The list is actually long, and is added to nearly every semester with the influx of new undergraduates. To inform the Hillmen of the activities of some of their more individualistic fellow students, the SPECTATOR will begin a regular feature in next week's issue, devoted to the proposition that all men (at Hamilton) don't come from the same mold. Everything from a rocket enthusiast to a falconry expert lies hidden in the back rooms of dorms and the cellars of raternities. Who knows, the guy in the room next to yours may, at this very moment, be on the brink of a discovery that tomorrow will shock the world —or at least make next week's SPECTATOR.

Christianity's Position Is Studied by S. C. A.

During their next ten meetings the Student Christian Association is planning to read C. S. Lewis' latest book, "The Case for Christianity", analyzing each chapter and discussing the many theories presented by Mr. Lewis. The aim of the SCA is to familiarize themselves with Christianity and its place in the world today.

The SCA expects to send a large delegation to the New York State Christian Conference to be held at Wells College March 13 and 14, at which time students from all over the state will participate in the many lectures and discussion groups that will highlight the conference. Douglas Parrot, president of the Hamilton chapter of the organization, will lead his delegation.

The Student Christian Organization conducts regular meetings each Sunday afternoon at 4 o'clock in the Baker Memorial Room of the Alumni Gymnasium.

SAGE BLDG. (Cont'd) . . .

A side-light on the construction of the building explains a question which has puzzled many Hamilton men for over a generation: Where did General Burton come from and when? The fact is that our esteemed "Commander of the Ground Forces" first appeared on College Hill as construction boss of the crew who built the Hockey Building. Somehow he never left, and that seems to be all that is known of the episode.

ONDERDUNK (Cont'd) . . .

of Beetle appeared in 1925 in Paris. It sold out immediately, has been talked of ever since, and has become rare collector's item. Bodleian possesses only signed copy, being daubed with infant fingerprints and my baby scrawl, since I learned to write late in childhood.

But now, writing must cease for being is tired and being must be fed and rested. In future weeks I shall tell about living in Europe, about adolescent being, and early mature being, of celebrated and lecherous uncle, Lothario T. Onderdonk, of love affair with beloved Enobarbus. Wait for being, for being must wake from dreaming, for dreams are all turgidity and they do contradict entity and propensity. So, as Chthonian folk say, prenez garde,

Dieu benisse,
Ne prenez pas des sous de bois,
G-B-O

(To be Continued)

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Continentals Down Rochester; Bill Maker Shows Top Form; Brooklyn Meet Scheduled Today

In one of the most thrill-packed swimming meets ever held in the Alumni Gym tank, Hamilton's natators shaded Rochester last Saturday, 39-36. The Hillmen triumphed in Frank Merriwell style, grabbing thirteen points in the last two events, when it seemed almost certain that the Yellowjackets were all set to carry another Continental scalp back to Kodak Town. The most impressive performance of the afternoon was turned in by freshman Bill Maker, who took first in the 50 and 100 yard sprints, and then outsped Hodemaker of the Rivermen on the anchor lap of the 400 yard relay. Captain Dick Gregory also played a great part in the Blue triumph, as he sailed to victory in the 220 and 440 yard events, clipping .6 seconds off the previous college record in the latter event; and Bill Taverner and Don Gingras both showed good form. Taverner was top man in the diving event. Gingras took second in the 50, and then gave a great exhibition in the 400 yard relay, as he closed a big gap in the third lap, giving Maker an opportunity to hit the wire first.

The 'Jackets kept the lead in the first two events, but when Maker and Gingras came in one-two in the 50 yard freestyle, the Continental tankmen began to move away. Wins by Taverner and Maker in the diving and century, and a third by McInnes in the springboard test put the Hill in front 24-17, and it almost seemed at that point that the Blue would be able to write its own ticket. However, the shoe shifted to the other foot before the Keefemen could catch their breath and the Rivermen came surging back with firsts and seconds in the 150 backstroke and 200 breaststroke, to make the score 33-26. But the Yellowjackets streak ran out here, as the Blue unleashed all of its big guns. Gregory paced himself well in the quarter, and hit the tape all alone ahead of Osterman of Rochester and Hamilton's Don Stone.

The relay was apparently going to Rochester, as Reed and Rosenbaum built up a fairly substantial lead. Gingras cut the lead down to almost nothing and Maker put on a burst of speed in the final few yards to come home the winner by a yard.

Today and tomorrow the Blue will be showing its wares in the metropolitan area, meeting Brooklyn College and Fordham in what may easily turn out to be victories three and four for Gregory and Co.

Summary:

300 yard Medley Relay— Won by Rochester (Wadsworth, Barge, Rosenbaum) Time 3:19.8

220 yard Freestyle— Won by Gregory (H), 2ndOsterman (R), 3rd Reed (R), Time 2:36.4.

50 yard Freestyle— Won by Maker (H), 2nd Gingras (H), 3rd Hodemaker(R), Time 26.5.

Diving— Won by Taverner (H), 2nd Page (R), 3rd MacInnes (H).

100 yard Freestyle— Won by Maker (H), 2nd Hodemaker (H), 3rd Ryan (R), Time 59.1.

150 yard Backstroke— Won by Wadsworth (R), 2nd Quade (R), 3rd von Hake (H), Time 1:51.2.

200 yard Breaststroke— Won by Barge (R), 2nd Vanderlaan (R), 3rd Kent (H), Time 2:43.2.

440 yard Freestyle— Won by Gregory (H), 2nd Osterman (R), 3rd Stone (R), Time 5:50.2.

400 yard Freestyle Relay— Won by Hamilton (Held, Peacock, Gingras, Maker.)

MUSIC (Contd) .

ear and to the spirit, for Mr. Baldwin's fresh, crisply staccato style of interpretation, combined with excellent choice of program, and with complete submission and devotion to the will of the composer, produces enormous pleasure and satisfaction among listeners.

Should Mr. Baldwin present another series of recitals in the near future, the members of the college community would find great reward in attending. It is an ever-present challenge to all those who profess interest in classical music to become more closely acquainted with the beautiful and versatile realm of organ music, and here, at our doorstep, is the opportunity to be guided by a master.

—Ben Lake

Veterans' Wives Take A Break.

Skidmore Loses to Continentals Saturday; Newcomer Gordon Burton Sets Pace

In a game that slightly resembled basketball at the start, the Hamilton junior varsity posted a lethargic 44-34 win over the Skidmore men here last Saturday. Many of the Blue yearlings seemed to be suffering from carnivalitis, and it showed up greatly in their all around efforts. The jayvees used a great variety of shots, some of which found the target, but usually caromed off into space. This aggregation hardly looked like the team that has gone unbeaten since the Colgate fiasco, even to the point of discarding their white uniforms and adding a couple of new faces to their ranks. One of the newcomers, Gordie Burton, was the big noise as far as points went, as he clipped the cords for ten markers, six of them coming as a result of charity tosses. Chuck Farber, another recent addition, dropped in four field goals, all of them sizzlers, keeping the Blue yearlings out in front.

Skidmore grabbed the lead in the opening seconds on a fast break from the tipoff, but it faded quickly as Horsman, Farber, and Luers all rang the bell in rapid succession. As the opening quarter ended the Hillmen had an eight point margin of security and were hoping to get things over early. Their hopes took wings as the second canto got under way, as the visitors hit on four consecutive gift shots, and then bean to work an unstoppable fast break that tied the score at 18-18 at the intermission.

The third period told the story however, as the Saratogans could score only one bucket, while the Continentals shredded the net for twelve markers and a ten point margin. Farber was the leading Hamiltonian in this stanza, throwing in six points, being aided by Burton with three; Brown with two; and Sullivan with one. The fourth quarter saw the point production stepped up, as both teams scored 14 points.

Though not part of the official game, a starting five composed of veterans' wives startled the Skidmore quintet with several minutes of aggressive play prior to the legitimate third quarter. To the delight of the audience, it was clearly demonstrated that all the comic talent on the Hill isn't participating in Charlatan productions. It may be said that the quintet of girls made a fine showing.

BOOKS (Cont'd) . . .

New York institutions, the advertising agencies, the broadcasting companies, and the publishing houses. There are also some very fine bits, done in flash back through Mark's eyes, which describe life as it really was in Army camps, on troopships and overseas, and which rival some of the best of John Horne Burns in "The Gallery."

"That Winter" has a lot to say and it is surely about the best of the books on this important theme since the war. It is unfortunate that the author has not generally the literary craftsmanship to make his work **read** as importantly as we know the subjects he handles are. But as his first book of any note, "That Winter" promises that even better things may come from Merle Miller.

—Martin Murphy

Vermont Skaters Trounced by Hill; Knapp Gets Six

The Hamilton Hockey team did its part for the 1948 Winter Carnival by trouncing a scrappy Vermont six, 15-2, in the Sage Building on Saturday night. Even though Bill Von Thurn was added to the ever-growing list of absentees last week, and Dick Burns went out with a cut over his eye, Hamilton was able to outclass completely the Green Mountain Boys.

Carl Knapp, celebrating his return to action, suddenly discovered that if he rounded the opposing defense, headed in, and fired the puck between the lead pipes, it counted one point for Hamilton, and all the girls cheered. He enjoyed this so much that he did it six times for what must be close to a Hamilton scoring record.

Bill Humphries reports that Nick Burns was still standing in front of the Vermont cage, waiting for a pass, when he locked the place up at midnight. Dick Carmer played hard and well as usual. Jimmy Scala gets better every game. Jerry Stiener's attempted drop kick in the third period was a highlight. Bill Crew and Dave Nadal put on one of their best endurance tests of the year.

TURKHEIMER (Cont'd) . . . opinion of **The Spectator,** Turk disdained to mention or to take any credit **for his own** fine work with both **Hamiltonews** and **The Spectator** but rather asserted that **The Spectator** has only begun to establish its position on the Hill. With the present staff, there will be continued progress.'"

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Republican Club Sponsors Contest

The N. Y. State Young Republican Club is sponsoring a non-partisan, political essay contest as a war memorial to it thirteen members who died in service. A one hundred dollar award will be presented each year to the winning contestant in this contest, open to all undergraduate college men.

With an objective of developing sound principle and public spirit in party politics, the N. Y. State Young Republican Club was organized several years ago. The Club hopes to further its objective of active participation through the institution of this contest.

The subject for this year's essay is "The Place of a Third Party in the American Political System." The judges will be George V. Denny, Jr., Maj.-Gen. Wm. J. Donovan, and the Hon. David W. Peck. Rules of the contest and other data are posted on the bulletin board in Root Hall.

LECTURE (Cont'd) . . .

nited Nations.

Dr. Wertheimer is the author of several important books, among them **The International Secretariat; A Great Experiment in International Administration.** His world-wide travel has acquainted him with the governments and customs of many peoples.

ANSWERS TO THE QUESTIONS IN THE CURRENT AFFAIRS QUIZ ON PAGE 4.
1, (b); 2. (d); 3. (c); 4. (c); 5. (d).

CHARLATANS (Cont'd) . . .

ter, Alfred Haulenbeek, John Gorton, Charles Davis, Jack Ellery, Michael Twomey, Roderic Thompson, William Boynton, Thaddeus Clark, Richard Troxel, Sidney Corbett, Harvey Shriber, Charles Weinberg, Herbert Blitz, Douglas Parrott, Peter Falk, Peter Cameron, Robert Lipgar, and Allan Fisher. Norman Hoberman is stage manager, and Lionel Wyld is production assistant.

Saint Joan, considered by most critics to be the greatest play of the twentieth century, "runs the gamut of emotions" from comedy to tragedy. It was first presented in 1923 at the Garrick Theatre, New York; and at present it is an outstanding success with the Old Vic company in London, with Celia Johnson as Joan.

Hamilton Trustee Dies Suddenly

Harry Cole Bates, '12, a member of the College Board of Trustees, died last Sunday at his home in Irvington-on-Hudson. Mr. Bates, general counsel of the Metropolitan Insurance Company, graduated from Hamilton in 1912, and received his legal training at the New York Law School, the Sorbonne, and the Law School of the University of Paris.

At Hamilton, Mr. Bates was a member of Phi Beta Kappa, Sigma Phi, and Phi Delta Phi. The College conferred the honor of degree of Master of Arts on him in 1931.

CARNIVAL (Cont'd) . . .

afternoon cocktail parties after 5:00 o'clock.

Following the rout of the Green Mountain boys in the Sage Building, the weekend's participants prepared for the dance which packed the gym until after midnight. Buddy Rich completed his four hour stand with several drum solos. The decoration included a winter mural, colored spotlights, and front-row, cloth-covered tables.

Sunday morning and afternoon parties continued the weekend for many into Monday morning. Judging from the size of the crowd and the enthusiasm of the guests, one observer speculated that "the Winter Carnival of 1948 must have been an even greater success than the committee had planned it would be."

STARR (Cont'd) . . .

tions. After her first year of college, in the summer of 1945, she joined the Orlando Army Base Little Theatre, where she played Tracy Lord in **The Philadelphia Story,** and was cast in **Here Comes Mr. Jordan** and **The Front Page.**

Margot, who has been working on costumes and properties—"the sword blade still wobbles a little bit"—as well as rehearsing, feels that though **Joan** is by far her most ambitious and exacting role thus far, it is also her most interesting and exciting. "I'm sure," she says, "that with everyone working as hard and as enthusiastically as they are, **Saint Joan** will be a big success."

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